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old terms. That Mr. Salt's contentions, duly attenuated and robbed of their sting, have become the commonplaces of academic and 'safe' criticism, in no wise detracts from the merit of his attack. Many will be lazily inclined to ascribe the modification in our attitude toward Tennyson to some insensible gradual changes of fashion, or some mysterious process in the collective mind. But we would do well to consider first whether the credit is not really due to those who, like Mr. Salt, maintained for long years the unpopular cause. Mr. Salt's strength lies in the sureness of his literary judgment, which leads him to recognize freely the merits which may justly be allowed to Tennyson's poetry, and in his firm grasp of the best thoughts and tendencies of the period in which Tennyson wrote; and he accomplishes with ease the task which he has undertaken of showing how incompetent and puerile, in respect of such thoughts and tendencies, whether as exponent or as critic, Tennyson showed himself to be. It would be well if more criticism were so well informed, so discriminating, and so sure as this little work.

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